

M1568  
Monday, April 14, 1969  
Boston  
Nucleus meeting

Mr. Nyland: [Squeaking noise]. That sounds good. Is it on? Was that you, Ed? [laughter] You don't have to repeat it.

Ed Luttrop: Oh, no. I thought I knew what it was right off the bat this time. Yeah, it was so funny that night. It sounded like someone squeaking the glass and trying to conceal it from me.

Mr. Nyland: Well, nothing to be concerned about now.

So, last time ... the last, uh, Nucleus meeting was a couple of months. So, you'll be on your own.

Fred Goodall: Is the recorder running?

Ed: It's running, yes.

Mr. Nyland: So, you have to reconsider, now, the last four times. Because if there was anything during that period that you felt was not right and that we can correct, we ought to correct it now. It will be the same kind of a schedule tonight and tomorrow a general meeting, and then Movements with a meeting—probably we'll have it, I think, in any event.

So, also the question of the Nucleus. Because originally I started out by asking a few people to consider themselves members of the Nucleus; and we talked about what is the meaning and also the responsibility, and I just want to make sure that nobody got cold feet. Because there is always time to withdraw. I think ... I mean if everybody agrees, still, that they are still members of the Nucleus. Because if they ... if they are not then they can go—it's okay—I only selected it if you wanted it.

You had a little remark about it, I was a little doubtful. So, this is the time to speak up.

Fred: No, no, I didn't ... I want to belong to it.

Mr. Nyland: You want to belong to it.

Fred: Yes.

Mr. Nyland: Okay. Your attitude that one has when you belong, it doesn't mean that you can work it out and that there are not going to be difficulties and that you find for yourself sometimes that you disagree. All of that doesn't matter as long as long as there is a wish for something of a Nucleus to exist, and to at least give it a good whirl for some time. And when you are on your own you will ... you will not be able to fall back again on "We'll wait until Mr. Nyland comes and then we can," and it's up to you now to make decisions.

I think what I have heard of the cassette tapes [of the Nucleus after-meeting] that you held after two meetings, I know of two cassettes and I have listened to them. I didn't listen to the meeting yesterday, but the first was very good. Because I feel that after a meeting, when you get together it is a different kind of an attitude. And the same kind of thing happens in San Francisco: They have a different attitude towards each other; so they have done something together, and then it is open to whatever it is: Discussion; not necessarily criticism but having an aim you are much closer together than you ever will be in a meeting, where you are separated and having to answer questions of someone else. And when you are by yourself there is a certain intimacy which is created and is good for a discussion to see, to what extent did we fail or what should be improved on, and I think that was very definitely there when you discussed.

I hope you can keep it that way. I hope you can keep, for yourself, something that starts really to grow and that should be contained within itself; so when you have cassette meetings, it is only for the ... for the Nucleus; don't allow other people to come in, even if they are curious. You have this fellow, what's his name—Andy?—and you have ... it's no good, and surely ... also in connection with Andy, surely it was not right to bring his wife to Group I. She doesn't belong.

So, I have satisfied the ... the Nucleus is concerned, those who are wives or lovers can come if they wish. So, I think it's a question if Charlotte can come, which is all right: She is welcome because there is something in her that has definitely a relation with you. So ... but, since some of them don't want to come, it's okay. It's only that the opportunity was there. It's not that I invited her, I only want to say if they a wish to come they can. And it is up to them or to Julia, so if they don't want to, it's fine. The Nucleus is the man with Peter as—how did I call you—cracker jack? [laughter].

Peter: Yes.

Mr. Nyland: Anyhow, a Group has a special influence, and you have to cement it. You have to

get used to each, to be able to talk and almost to say certain things without words. You have to have a feeling, among yourselves, of “This was right, it was wrong, I want to say it,” and if you could listen to some of the San Francisco tapes or cassettes—afterwards where they allow, particularly after Group III, all the different people who are responsible—and they go to town, and it’s very, very good. You have the same thing already in your cassette here. For me it will be easier to have listened to the cassettes before I would listen to a tape. Because with the limited time I have it’s, uh, maybe enough, and if it isn’t...

That was one problem that was brought up about Lee. Lee... You brought Lee here, somehow or other you brought her?

Comment: John did that.

Mr. Nyland: Huh? The girl.

John: I guess I was responsible for her first coming in.

Mr. Nyland: Yah. Are you still a little responsible for her?

John: I feel a little bit.

Mr. Nyland: Because it was a problem that came up. You had the problem.

Bill Clift: Yes. [laughter]

Mr. Nyland: And then...

Bill: Steve and I had a problem.

Mr. Nyland: ...and then Steve had a problem.

Bill: Maybe Vida too.

Mr. Nyland: And then afterwards there were tears in her eyes in the corridor, or some place.

Someone: Yes.

Mr. Nyland: And although I don’t pay too much attention to that, I think it is... It is perhaps a problem, and perhaps it isn’t. Because I think it is her youth; that probably makes it more a problem, and she’ll get through it if she continues to come. I was glad she came to Essex, or to ... to the Work Group. Which may or may not help her. I’m not sure. Because her type most likely is a very definite emotion and, uh, a type that cannot be explained to, or you cannot tell ABC—she won’t know it and does not want to think it, it is anathema to her.

But, the Group as a whole will create an atmosphere for her, and if she feels at home in it she will continue to come, and that leads to Work. It will settle and she will find, among the different people, some people with whom she can talk if she wants to ask questions. You will be

the right person for that, in my opinion. I think you ought to find out. I hope she'll be there tomorrow. I hope there will be a chance to ... at least to see her; that I get an impression of her. If she wants to afterwards talk a little bit, I wouldn't mind.

John: I'll call her...

Mr. Nyland: Make sure...

John: ...and see.

Mr. Nyland: Yah. Summarize, and don't make too much fuss about it.

John: No, just to see what her plans are.

Mr. Nyland: That is all.

John: See whether she's coming.

Mr. Nyland: Well, that I think was a problem that came up, and you talk about it and you settle it mutually. And you become much clearer when you have a chance to find out what different people can think, and the next time you ... you can be guided by it, say very few things in conclusion; that some people ask "What do you get out of Work," that one could be a little bit more open and perhaps a little bit demonstrative, actually showing it in perspective. Otherwise what the hell, you are spending your time if you have no motivation that you can even prove to people that it's worthwhile. If you go to the theater and there's a nice show, you don't hesitate for one moment to recommend it.

So, I ... I don't see the problem, and I'm always surprised when people ask that kind of a question and there's not that kind of an answer. There should be an answer immediately—"But of course I spend my time! Because..."—and then you can say whatever you feel:

"After all it is worthwhile, it's a good book, it gives me more chance to see myself."

"I'm interested in the possibility of evolution of Man. I know that I am not complete. I know that I'm a nincompoop. I know that I have no force."

"I know I don't understand anything about Cosmological relationships."

"I don't know about the psychological nature of myself and I want to find out certain things; and I'm finding out and I discover a new kind of a world, or at least my world is enlarged."

All these things are simple statements. I'm interested in it because it has to do with the present. It has nothing to do with psychology, or even in psychoanalysis or whatever is raking up the past. I want to have something that can help me now, tomorrow morning. For me it's not

church, it's not a preacher in that book. And all kinds of things, and if you really got stuck and you...

Practically all of you, I think, were a little stuck. I do not know, really. I didn't listen to the tape, so I don't know. You see, I am only going by the cassette.

Gunther Weil: Well, I...

Mr. Nyland: Huh?

Gunther: Excuse me, Mr. Nyland.

Mr. Nyland: Yah.

Gunther: The problem was, she...

Mr. Nyland: No, no. Not her. It was someone else, I think it was.

Gunther: Oh.

Mr. Nyland: That wasn't Brie.

Gunther: Was this the question about...

Mr. Nyland: Someone else asked that question, I thought.

Gunther: The question about death as a motivation?

Mr. Nyland: No, no, no.

Gunther: Not that one.

Mr. Nyland: Wasn't there someone on the tape? I ... I heard it on the cassette.

Gunther: Oh, that was Andy.

Mr. Nyland: Andy. Whatever it was. Oh, maybe.

Gunther: He read the book, uh...

Mr. Nyland: He read The Herald of Coming Good.

Gunther: Yah.

Mr. Nyland: He wants to know why—yah, okay—and then there was a little bit of a conclusion I think at the end that you would, uh, be more vocal—huh?—next time. I don't understand why you weren't. Particularly with someone like Andy.

Gunther: I ... I thought I was, but I think I maybe fell off.

Mr. Nyland: Well, I didn't listen to the tape so I don't know what you actually said.

Gunther: No, I mean right then. I mean he brought up the question right then—on the cassette—and I ... I answered him in my way...

Mr. Nyland: Yes.

Gunther: ...you know, and maybe it fell short. I don't know.

Mr. Nyland: Well, apparently you must have, because the conclusion was reached that it ought to be more among the people of the Nucleus, and that is why... Am I wrong in that kind of a conclusion that you drew?—that you felt that you should have been able to say more than you did?

Vida: Well, that particular question he addressed to *you* on the cassette.

Gunther: Yah.

Vida: What he wanted to know: How he could, as a person on...

Mr. Nyland: Yah, about the school and so forth. I will talk to him about that.

Gunther: Well, we could definitely ... he volunteered to drive us up to, uh...

Mr. Nyland: Well, forget it. We have our own car.

Gunther: Oh, he wanted to drive us up there.

Mr. Nyland: I don't think so. Why should he.

Gunther: Okay.

Mr. Nyland: No, no. No, I don't ... don't lean over backwards for young people.

Gunther: No. He, he just happened to volunteer. He tried...

Mr. Nyland: Say "Sure, fine, thank you very much. Maybe we need it maybe we don't, we'll let you know."

Gunther: Yah.

Mr. Nyland: No, no. He's a nice little boy. I don't want to say anything against him, but he still has to go through a hell of a lot.

Fred: What Andy is this? Andy Chon?

Others: Chon.

Gunther: He ... he intimated on the tape that he wants somebody to outline tasks for him, and to give him shocks and kind of help him.

Mr. Nyland: Yah, sure—help *me*.

Gunther: Yah. I tried to answer him in explaining to him that, you know, you kind of have to arrive at certain things.

Mr. Nyland: It's too bad Gurdjieff is dead. He would ask him, and Gurdjieff never would tell him. And all that is there is a little bit of a statement that never was practiced, and at the same time Gurdjieff treated each person in accordance with their psyche, whatever it is. But you can

say the same thing: If I give tasks to different people ... belonging to different people the way they are and where they are, so if you want to have something that applies to him, I'd give Andy a very nice little task. For himself. All for himself, so that he doesn't have to share it with anybody. But, it's easy enough, I think, for him.

John: Did you say that we shouldn't have asked him, or allowed to have him come in and speak on the cassette.

Mr. Nyland: No, no.

Gunther: Oh. I was going ask ... you've answered two questions I was going to ask tonight, Mr. Nyland. One is about the cassette and who should be there, and I misunderstood. Uh, when you were here two weeks ago on Monday I gathered that it was open to ... if anyone had a pressing matter they wanted to ask you directly, they could...

Mr. Nyland: Oh. In a meeting, not in this one.

Gunther: In a meeting, and I realize it... Yah, and from now on it'll be confined to that. I opened up both Tuesday and Thursday to anyone who wanted to...

Mr. Nyland: I see. Oh, yea.

Gunther: ..to stay after and ask you specifically something. Or to gripe, to gripe to us about the way we conducted the meeting.

Mr. Nyland: That's okay, but not on the cassette.

Gunther: Okay.

Mr. Nyland: I think in general.

Gunther: The other question was about—excuse me—uh, bringing a wife on a Thursday night to Group I. Uh, Andy was just there with his wife at the time, and I thought it difficult to say “I'm sorry, you can't bring your wife”—you know, leave her downstairs.

Mr. Nyland: Yeah, you should have said it.

Gunther: It was a...

Mr. Nyland: Difficult as it is.

Gunther: I feel that... He ... he lives with his wife at the time.

Mr. Nyland: I'm sure he is. I hope so, [laughter], but that's no reason she should come to Group I.

Gunther: Well, from now on.

Mr. Nyland: Yeah. Don't become sentimental.

Ed: Does Andy belong to Group I?

Mr. Nyland: Oh. I think he has been there, hasn't he? Yah, sure.

Ed: He's been there, but I mean: Is he one of the people who something should be said to. Because you've spoken about some people...

Mr. Nyland: Oh, next time for cassettes, you mean?

Ed Well, no, not even ... I mean even with Group I, is Andy one of the people who really belongs.

Mr. Nyland: Oh, I don't think he does. But, don't let's go into that until after I come back.

Ed: Yah. I mean I think we've, I've...

Mr. Nyland: Whose idea.

Ed: Everybody says how a mistake was made.

Mr. Nyland: However I propose, Ed ... not to tell, Ed—and his wife.

Fred Goodall: Well, that was an oversight, Mr. Nyland.

Mr. Nyland: Yah.

Fred: That was purely an oversight.

Mr. Nyland: Yah. Sure. I know it was that, but it was ... fortunately it didn't have any particular consequences.

Ed: Actually we hadn't had that experience before, anyway. Sometimes something has to come up the first time before we know what to do about it.

Mr. Nyland: Of course the difficulty is if someone who is new and doesn't open their mouth, then it is very hard for you to know. [laughter]

Ed: Yah, I have...

Mr. Nyland: Usually they say something and then you are curious, and then "Who's that."

Ed: Yeah.

Mr. Nyland: So then you know. Well, anyhow that is a small matter.

Fred: Do you remember her?

Mr. Nyland: Who.

Fred: Andy's wife?

Mr. Nyland: No.

Comment: Oh. Well she...

Mr. Nyland: Huh? Should I?



Comment: Well, I just wondered if you ever saw her or met her; I was curious.

New Comment: Does she come to meetings?

John: Uh-huh.

New Commenter Does she come to Tuesdays?

Gunther: She's been there once or twice, I guess. She comes here a few times when we were only...

Mr. Nyland: All right.

Gunther: But what I mean is, that everyone ... I don't know if everyone, but some people said after the meeting Thursday that her presence there helped the level of the meeting.

Mr. Nyland: Oh, sure. It always will help, so will a cup of coffee.

Gunther: Hmm.

Mr. Nyland: Naturally, it will help. Because people are on their *qui vive* as soon as there's an extra woman.

Gunther: Yeah.

Mr. Nyland: That is what happens to everybody.

Gunther: That happens to everybody—yah., that's very lovely [laughs].

Mr. Nyland: Sure. Yeah. Sure, but it has nothing to with Group I. [laughter] There's actually something deleterious in it. But not having seen her, I cannot judge.

But, has she been to Tuesdays?

Several: A couple of times.

Fred: It was a couple of times. Not very much.

Mr. Nyland: But, did she come to the first one?

Bill Clift: I think she came to the very first one. I don't if it was ... it wasn't when you made it a law of sequences, it was the one just before that. It wasn't...

Mr. Nyland: The first one, I already suggested that they should come to the three meetings.

Bill: Well she had been to one, and I'm not sure which it was. But I believe it was the one where you got angry—as I remember. I think it was that.

Mr. Nyland: Yea, I think that was true, but that was not one of the three.

Bill: She came back last time you were here.

Mr. Nyland: Before the series.

Bill: Uh- huh.

Mr. Nyland: She'll probably come tomorrow.

Bill: Oh, I think she will.

Mr. Nyland: Yes. Okay. Good, I will look for her.

Ed: Open to another question?

Mr. Nyland: Yah

Ed: Could I ask what the, uh, Nucleus relationship to, uh, music at Billie's house on Wednesday nights and so forth, what it should be.

Mr. Nyland: The Nucleus only regulates certain activities which have reference to meetings, mostly in Work out in Essex. As far as the music is concerned, the Nucleus has nothing to do with it. It is only when Billie and Wayne would like to have some people come for music, they can have it. If there are some people in the Group who want to have a ... a tape listening meeting they can have it, the Nucleus should not enter into that. Only when there is a question of conflict or when it's definitely something that is deleterious for the Group as a whole, but otherwise you have to be free. Otherwise they will come to you and ask you on the telephone "Can I go to the - [inaudible]." It's no good. If there is something that goes wrong, it's always time enough to say something. Nothing will go wrong. I would not... Let Billie alone ... and Billie and Wayne; if they feel like having some music, it's fine.

Ed: I think that some of us probably had some different kinds of understandings. Because of each one's own, sort of private interpretations, I assumed it was said that some of the times when we were all together. And that's why I was wondering.

Mr. Nyland: Oh, I think the ... I do not know what I have said at the time of... I talked to Wayne, didn't I?

Comment: Uh-huh.

Mr. Nyland: It's not meant, particularly, in a general way.

Ed: That's one of the times I think it was taken in a general way, and it probably shouldn't have been.

Mr. Nyland: No. I have nothing to say about the Nishimura's and the music. I have nothing to say about Bill Henniger's live music at the Saturday night. And, I don't want to. If they want to—fine, I wouldn't change it then. But I don't want to dictate in that way. People want to have lunch and talk about Work, it's their affair.

Fred: Last Sunday we decided not to have music—last week.

Mr. Nyland: I heard about that. But, correct it with Billie and Wayne. If they wish it, it will be and they can have it.

The Nucleus must see to it that, as far as Work is concerned, that there is no violation; that there are certain things in the attitude of people which is wrong, or that there are certain statements made which are wrong; or that there are certain people allowed who don't belong; or that certain activities of the Group as a whole, of the arrangement for transportation regarding to Essex or wherever you work physically, or whatever there is of that kind, that is ... *that* belongs to the Nucleus. And in that way the Nucleus keeps for themselves, and then starts if you have an open meeting or have a Group III meeting, or if you have a meeting moderator; or sometimes when there is a person that nobody knows about, the Nucleus may hold it up ... they don't let them come to Group II until they are interested in the meeting, or if someone appears who looks too hippy, then you tell him "No, don't come."

I said two things—Friday, and Saturday and Sunday—and you will listen to the tape? You will have the Friday tape, probably to listen to on Thursday?

Comment: Uh-huh.

Mr. Nyland: I compared it ... on Sunday it had reference to the Barn; and the Friday evening tape had reference to the discontinuation of the Groups II in New York, which I thought had come enough to the point where a definite decision had to be made, and it was not going the right direction so I stopped it. And instead there will be a Group II meeting in New York next week already, and then the week afterwards before the trip, and after we come back from the trip probably continue. I also then will set up again smaller Groups, where the people will sit and speak that I can check and control. There was too much wishy-washy nonsense talked about Work, and it was wrong. So that happened on a Friday and on, uh, Saturday and Sunday I made some remarks regarding the organization of the Barn—the different activities and also the Guest House—and I want people to be decent and, uh, don't want any hippy there even in their appearance, I don't want, uh, boys to look like girls.

Bill: It was surprising how that detracted Sunday morning—that fellow being there. I mean, I was surprised myself because...

Mr. Nyland: Yah.

Bill: You see it ordinarily.

Mr. Nyland: Well, we sent him home, as you know.

Ed: Who has long hair ... who had long hair there.

Mr. Nyland: There was some kind of friend of a friend who brought someone with long hair like Jesus Christ.

Ed: On Sunday at Essex?

Bill: No, this was in New York.

Ed: Oh, I thought you were speaking of... Oh, I have that...

Mr. Nyland: So we sent him back on the bus.

Bill: Well, we sent him away from where we were working on the garage.

Mr. Nyland: Oh, it was terrible. And immediately—well, what's his name—Marshall cut his hair. He looked like a girl, you hardly could know the difference.

Bill: Who.

Mr. Nyland: Marshall Debruhl. But he cut it ... but it was just enough to get over his ear, they have to cut it a little more. [some laughter] But, at least the attempt was made.

Comment: Yah, I...

Mr. Nyland: Several have actually taken care of it. And, they had to. I don't mind a beard because that's a man's wish if he wants it ... to consider it to be manly, I don't like the kind of appearance that draws attention. Many persons—I said on Sunday—painting their face and putting on eyelashes and all the rest, you know I said that: They're not Working. There's no chance. They're much too much involved in their body. They can be happy that they have a body and that it's healthy—so much the better—but no embellishment.

Bill: Will you say something tomorrow about physical work, maybe? You think it's a...

Mr. Nyland: Yah. I think it's...

Gunther: I think it's needed ... a needed stimulus.

Mr. Nyland: It's very good.

Bill: There are several ways, you know...

Mr. Nyland: Yes, we can.

Bill: ...and new people certainly see us in a different way.

Mr. Nyland: Well, you know what the Barn has given to us in New York. There have been many people slipped in who perhaps didn't belong, but in general it has cemented an awful lot, and also has brought out certain characteristics which were very interesting, to say the least. I think it has done very, very much good but also has caused a hell of a lot of nonsense to come out, and

when it comes out ... and at least you can see it, you can then judge if it's right or wrong. But I think that physical work is excellent wherever—in New York, here, or in San Francisco at the Land—and whenever they have any physical work in Seattle, it always has a marvelous and beneficial effect.

I'll say something tomorrow about it.

Bill: We thought ... we discussed it somewhat on Sunday—uh, a week or so over in Essex—and we thought that the person who was the moderator for the week in Boston, would be ... at least try to say something at lunch on Sunday. And maybe like Griff did—he was generally the leader on Saturday at the Workday—do you think that's a good way of handling it?

Mr. Nyland: I think it's good. Don't ... don't go off too much into philosophy.

Bill: He didn't say anything, really...

Mr. Nyland: Oh! I think you can.

Bill: ...just a little about, uh, about the fact of why we were there.

Mr. Nyland: Yeah, that's right. That's right, and it's *very* good to remind you. You could even—if it's long enough that you Work there—have a four or five o'clock tea or coffee, and you can even invite questions. It's quite all right.

Someone: Hm.

Mr. Nyland: How was their day.

New Comment: Yeah, I was ... we had discussed that—when going to the country. You mentioned that—maybe getting together after a Workday and exchanging ... having a little exchange and people could say whether they...

Mr. Nyland: Yea. Don't ... don't, uh...

Commenter: Uh, I felt at the time they...

Mr. Nyland: Make sure—you know?—and don't answer the question too long...

Commenter: Yah.

Mr. Nyland: ...and if there is no particular interest, don't have it. Don't force it.

Commenter: Yah. Well, I ... somehow I have ... I felt that it was kind of divided. There were a few people who really threw themselves into the day in a very physical way, and I also thought in a Work way too.

Mr. Nyland: Uh-huh.

Commenter: And there are some people who were really kind of confused by the day and kind of

drifted off into corners and kind of couldn't ... 'couldn't take it' so to speak, you know.

Mr. Nyland: How do you divide it. Do you have a few people who become responsible? Do you divide it in groups?

Commenter: I have suggested to Steve that we start the day in a very physical manner—clearing brush and doing heavy work.

Mr. Nyland: How many were there.

Commenter: Thirteen.

Gunther: It was fourteen—adults and two children.

Mr. Nyland: Can you divide them up into groups of four, with one person a little older?

Commenter: Well, the first two Workdays we concentrated mostly on one project. Beginning this Saturday I have prepared the windows, begun to prepare it so there is ... now can be diversity and we can Work in smaller groups. Until this coming Saturday there, I haven't had...

Mr. Nyland: So that's the person that can go to ... you can give the stone to.

Ed: I was very glad that you assigned, uh, Billie to work with me on the piano. Because I felt that we ... that was a good day for me, and I think good for her.

Previous Commenter: Billie said it was very good for her—very good.

Ed: And, uh, I don't know if that should be adhered to all the time. Maybe that kind of a team would get to be too much of a team, but it was good.

Mr. Nyland: It depends on the work, too...

Ed: Uh-huh.

Mr. Nyland: ...you know.

Bill: Sunday—yesterday—I, uh, worked with ... in the afternoon with someone named Steve. I don't know his last name.

Mr. Nyland: Yes. Baxter.

Bill: It was ... and I found he brought me down somewhat in the afternoon. I worked with him before lunch and it was good—we were working and engaged in something—but then he ... he got very sluggish and slow and...

Mr. Nyland: Yah. It's wrong.

Bill: ...and it dragged ... it really dragged me down.

Mr. Nyland: Yes.

Gunther: Who was this?

Fred: You get to know him.

Gunther: Oh.

Bill: So in the afternoon I was very much affected by that, and I wasn't even positive enough to so that I can Work.

Mr. Nyland: No, he's a very difficult person. He comes from Pittsburgh. He was a drug thief, and he is working his way out of it. He has many difficult times, and every once in a while he needs a good poke in the ribs; and good physical work is excellent for himself, and that sometimes he resents it. He works now with Robert and David...

Bill: That's good.

Mr. Nyland: ...in --[inaudible]--, and that's working out very well, and that's really all he needs. And a little poke in the ribs—as I say, on the Saturday or Sunday when I see him I'll tell him. So, I can easily understand it—that it becomes a heavy weight—and very often if one doesn't have the strength you have to send him somewhere else, or get someone else in—new—and work, the three of you in some way or other. It is a problem.

Bill: It was a huge project, and he asked me to work with him.

Mr. Nyland: Yah, which is all right.

Ed: I didn't mean to be sounding nosy, but I kept thinking Bill was talking about Essex. And all these references where I kept chiming in...

Mr. Nyland: You didn't realize that Bill was at the Barn, huh?

Ed: No, I actually forgot.

Someone: You didn't know that Steve was a, uh, a dog thief. [laughter].

John: Could I ask Vida if she could get... Vida, could you get, if it's all right, a half a glass of that concentrated fruit juice that's in the refrigerator? One of the small ones?

Gunther: Well, I worked with Steve [Baxter] the weekend before so my experience with him was exactly the same, but it led to a question. When I started working on the bunkbeds with him I found myself not wishing to, uh, take over or manifest myself as I ... I usually do, which is just to consume the project that I'm working on...

Mr. Nyland: Uh-huh.

Gunther: ...and it created for me a perpetual kind of tension. Because there was always something in me that's saying "No, don't say this. Don't do this. Let Steve do it at his pace. Don't jump ahead," and I got caught up in that because ... uh, I was having trouble connecting

that up with a Work attempt. It seemed to ... it seemed to have been taking place, though, from a different part of me. It wasn't like my mind was saying, uh, "Well, try to be different," something in me really wished not to be my, uh, my usual self. And...

Mr. Nyland: In that way it was probably good for you.

Gunther: It was very good. But it leads to this question, and I raised this with Bill today. I find myself basing certain decisions where I may have a choice; and something, because of this contact with Work, kind of weighs that decision in terms of Work ideas. Not that 'I' has decided or not that one knows what is actually Objectively right, but there's something that evaluates me with a different set of values.

Mr. Nyland: What, how ... what do you use for a measure.

Gunther: It's not a process. It's an emotional kind of...

Mr. Nyland: I know. But you make a connection, or you have a choice?

Gunther: The choice for me: If it involves, uh, supporting the Work or not supporting the Work, or moving me closer in that direction.

Mr. Nyland: No. Which way do you want to support Work.

Gunther: In terms of giving myself a chance of doing it.

Mr. Nyland: No, that's not enough. Work definitely has to be for yourself; can I Work under certain conditions or not, *that's* the measure.

Gunther: It wasn't that kind of decision.

Mr. Nyland: No, but that's the only decision. The rest is philosophy. There can be two aims if you want to; one for yourself and the other may be the creation of a condition for Steve [Baxter], but that is quite selfish and usually if you Work on yourself Steve's taken care of. So it is not a consideration of whether it is right and so forth, but it is only what concerns you. And what is right for you is: What gives me the best condition for me to Work in. That's the only measure you can employ.

Gunther: Thanks.

Mr. Nyland: You see what I mean.

Gunther: Yes.

Mr. Nyland: Otherwise you go into philosophy—what is this, that, and so forth. It is very clear: I am Working because I wish to become Conscious, and my determination and my aim is for myself. So if I can find conditions in which I can Work better on myself, I will choose them if I



am equipped.

Gunther: Is there a... Yah, I'm trying to make it a little more specific: Is there a quality of almost like a charging of oneself, almost like a magnetic so that you...

Mr. Nyland: Right. It's right.

Steve: Almost, um, you move in certain directions because you have been in Work.

Mr. Nyland: No, Steve. It's a question of: At times when you think about Work and you want to Work, the fact that you tried to choose a condition in which you think you can Work now, will charge you.

Steve: Okay.

Mr. Nyland: Then you have a definite aim to have taken *that* condition in order to be able to Work. Then immediately you have a responsibility: Did I make the right kind of a choice.

Steve: Uh-huh.

Mr. Nyland: And you will know, immediately, is it helping you or not; and if it involves me too much I know it was the wrong choice. Maybe I have no chance to choose differently. So if you want to rationalize about it and say "Well, I have to do that anyhow, now it has to be good for Work," it doesn't mean anything. But if I actually have a choice and I say "It's okay, I can go *this* way or *that* way," now *this* way is very difficult and I have a lot of vanity so maybe I can go *this* way because I never Work with it, but if I have to go *this* way then maybe I'll fall asleep. And at each point I make up ... I can make up my mind: What will I do. Simply I say, "Here is Steve [Baxter] I Work with, anything ... he does something that I don't like"; I can criticize it but I criticize "What is it to me," here I take it in such a way that I'm Awake while I say it, or do I simply say it out of ordinary mechanicality. It may be true for him and I criticize it, but then that is not my aim.

You see? But there are ... there are, of course, two 'aims,' if you like—as I said, if you work with someone or you will work with a Group. One is your fundamental aim for yourself, the other is that even in that attempt of Working for me, you can already have an effect on the other. But it also might mean that you, in your relation to anyone who would like to create a certain condition that *they* come to themselves, or perhaps can become Aware—or Wake Up, or see themselves—and then instead of criticism you will even say "I want to criticize, but I want to say it in such a way that it is helpful." And maybe then you don't criticize in the usual way, but you will go over to see him and say, "Steve. Really! What is this." And the unusual way by

which you will say it, will make him realize that something else is at stake.

You see what I mean.

Steve: Yes.

Mr. Nyland: But for ... all of that requires a predetermination on your part that you're interested in Work, and that becomes the decisive factor.

All right?

Ed: I tried something like that sometimes. I must have done it in the wrong way. One day during the Workday here, Mary Goode was here and Gail was here, and they were in the kitchen. And I wanted to do something for myself as much as I did for anybody else, so I walked through the hall back towards the kitchen and said something about us giving each other a poke in the ribs. And somehow or another Mary ... I don't know why she took it the way she did, but she ... maybe it was the way I said it, but she said, "I wish you wouldn't do that to me, Ed." And I didn't mean to be doing anything just to her but just to be throwing out something for myself and for anyone else who wanted some of it, just as kind of a reminder. Because we were all just sort of engaged in general yakety-yak without having any real meaning to it, except that I may have interrupted something that she may have been trying to doing already.

Mr. Nyland: Yah, that maybe what you said was all wrong.

Ed: Hmm?

Mr. Nyland: Maybe what you said was all wrong.

Ed: Yes. This is, uh...

Mr. Nyland: So it was a very good thing that she dared to say it. You ought to be very grateful.

Ed: Well, I wasn't ungrateful.

Mr. Nyland: No. I think she was probably quite right.

Ed: But I ... I did have a subjective kind of a reaction.

Mr. Nyland: Sure—one subjective reaction next to the other, [chuckle], and it's certainly there's a whole chain of subjectivity.

Gunther: Before I forget it, could I ask one more question about cassettes. Not that I want to have a one-track mind, uh, we make regular tapes and cassettes on Tuesday and on Thursday.

Mr. Nyland: Uh-huh.

Gunther: Who do we send the tape to on Tuesday and who do we send the cassette to on Tuesday, and the same thing for Thursday.

Mr. Nyland: I think you better send them all to the Barn at the present time. John is going on the trip.

Gunther: John is going on a trip.

Mr. Nyland: So there is no chance that he will answer. And moreover, when there's a cassette and I can count on a cassette coming from every Group out of New York, then it will change a little bit the way we will answer. But, let's leave that until a little bit further. First clear up the debris of the Groups II, and then when that is settled we will attack the other tape.

Gunther: And do we...

Mr. Nyland: For the time being you send it all to the Barn.

Ed: But addressed to you.

Mr. Nyland: Oh, sure.

Ed: Uh, the cassettes.

Mr. Nyland: Yah. Oh yes—the cassettes.

Ed: The Tuesday tape to John Marshall at the Barn?

Mr. Nyland: No!

Ed: To you.

Mr. Nyland: Ed! [laughter]

Ed: All right.

Mr. Nyland: I said *all!*—okay?

Ed: Uh-huh. It's just my worrywart that is coming out, that's all it is.

Mr. Nyland: That's all right. It's fine.

Bill: John, it was very late on Sunday so we didn't send him the cassettes.

Mr. Nyland: Oh. Yes, he told me. That's over my head. But it's all right, Bill. The idiosyncrasies of different people; it's very interesting that they come out, and it is my idiosyncrasy not to bother too much about it.

Ed: Not to what?

Mr. Nyland: Not to bother too much about it. Because it doesn't make any difference. The main thing is that you have a relationship with the Group as a whole, and that in the Group there is something that is alive. And it can be helped by an answer from John, can be helped by not listening to the cassette and being called out if we don't listen to it. It can help ... be helped in many different ways, and I'm not going to make a stereotype way of answer. Because then it

becomes monotonous—that you think that I will listen to all the cassettes. Then you’re going to rearrange what you say. You have to have a chance that perhaps I won’t, and all of a sudden I listen to something that you didn’t want me to hear. [laughter] It’s much better.

Comment: Spot check it.

Mr. Nyland: Yea, you never know when to stop then. [laughter]

Comment: Catch us.

Mr. Nyland: No, all these things and ... and you must know them by this time. I ... I change all the time, and it’s the only way by which things remain alive. As soon as ... you ought to look at my room. Every week there is something different, there people don’t get the idea that they can fall asleep. It’s the same way in treatment of Groups, or whatever I sometimes ... and you know answers to different people are sometimes different; and then they compare it to tapes which are old—[chuckle], four or five years ago and I have said something to so-and-so and why did I say it, and today you say this-and-that-and-that and so forth—all the time it’s like that.

Bill: That was like when you said ... criticized us last year about John Marshall...

Mr. Nyland: Yah.

Bill: ...and then you said “Go ahead and criticize him.” [laughter]

Mr. Nyland: And that’s right. All sorts of stuff. The tapes are not too long—that they are perfectly all right—and then I tell you, here, that they are much too long and that you shouldn’t listen to all of it.

Comment: Hmm.

Mr. Nyland: I, uh, I think Fred Ang said he wasn’t making 5 [answer to Santa Fe] ... and then makes them so long ... and Tom Harris [Santa Fe] thinks they are too long and he skipped one; and then someone else out of the Group tells Fred Ang [Barn] direct; and then Fred Ang gets angry and then he writes Tom Harris, and then Tom Harris leans over backwards and then spends three hours in catching up on all the answers of Fred Ang. And there, the poor people in the Group have to sit and listen to all that stuff that is already old—although it’s quite nice. So ... because then I think that Tom has ... don’t do it, and now I have to explain to Fred Eng why I’ve said that to someone else.

Fred: This kind of a thing has always gone on, hasn’t it.

Mr. Nyland: It has always—yes. It *has* to take place. [laughter] Fred, it’s the only way by which they can keep things alive.

Fred: Yah, I know.

Mr. Nyland: It shouldn't have to be.

Fred: For ten years you said "Oh, enjoy meetings," Mr. Nyland?

Mr. Nyland: All the time. You must do it yourself.

Fred: I even suggested to Ed that ... he was complaining about having some tape recorders fixed ... that we have a Work day here on a Thursday—Group I—so we Work and then have a meeting afterwards right here.

Mr. Nyland: Yea.

Fred: Uh, you know, just to add here ... introduce a different element.

Mr. Nyland: I think you can. Yea, I think it's very good.

Ed: Don't be surprised if you come up to your room here at some time, now, Mr. Nyland, and find your desk hanging from the ceiling.

Mr. Nyland: I'm too old to be surprised. [laughter] No.

Fred: If you find that... If you find ... like what you were talking to Gunther about, if you find a condition, like a situation in life where you can Work, like, better than at other times—and it has happened a few times, so you that know that there is something to it—does that give you an idea about where your Chief Feature is?

Mr. Nyland: I think it's only good for a little while.

Fred: It's only good for a little while.

Mr. Nyland: Yea.

Fred: Yea. And it has nothing to do with your Chief Feature.

Mr. Nyland: Oh, no. I don't think so. No, no. No. Chief Feature goes much deeper.

Fred: Well, but you should still try to do that when you're in that situation.

Mr. Nyland: Oh, I think so. Sure. I think it is necessary to try and use it, and to get closer and closer to it.

Fred: Yea.

Mr. Nyland: And to be disappointed.

Fred: And to be disappointed?

Mr. Nyland: When it isn't, turns out to be ... it must be something else.

Fred: Hmm.

Mr. Nyland: The whole basis of Work is this change. You start with something that is

completely subjective and you're going to make something Objective, it takes a long time to make it Objective. And all during that period—ten percent Objectivity, fifteen, twenty, twenty-five—your attitude is going to change because your Objectivity is changing. When you Work now, six months later—and a year later, ten years later—you look at this kind of an attempt at being Awake quite differently. And you will notice it in the ... in the different ways. When Gurdjieff talks about Form and Sequence certain things are right at a certain time, afterwards they are not right anymore, they've got to be changed. If you have a task it's only good for one or two weeks—no longer.

Gurdjieff writes in the book in the beginning ... there's practically everything in the beginning—the first ten chapters—then, after that he starts to elaborate on it. Then he talks about Form and Sequence—why this, why that in a certain order—simply because the mind changes when one Works, and gradually when the mind is in a different condition it can receive certain things and it could not receive it before. That is the reason.

Bill: You said last Friday, or a week ago, about Good Friday and ... and forgetting the past attempts.

Mr. Nyland: Yes.

Bill: I tried that. I had that in mind for ... for a few days.

Mr. Nyland: Okay.

Bill: I haven't recently. And it, it provoked me to become simple ... to become simpler...

Mr. Nyland: Yes.

Bill: ... or to forget about certain ways I try to Work. But I still find myself running up against, uh, all kind of methods.

Mr. Nyland: There are two ... you have to look at it this way: When I say "Forget it," it means as far as attempts of Work are concerned,...

Bill: Uh-huh.

Mr. Nyland: ...but as far as your memory is concerned you will not forget it.

Bill: Right.

Mr. Nyland: So, the two things have to go together; because out of that what you remember you will make a new attempt, but the attempt has to be as if you have never done it before.

Bill: That's what I did. That's what I...

Mr. Nyland: That's correct, you see. Because the memory—when that what has happened, or

whatever it has given you—is constantly that on which you will stand when you Work.

Bill: Uh-huh.

Mr. Nyland: So you don't ... you're not forgetting that it exists, only you will not want to give it that attention that usually I think I ... I owe it when I happen to think about it in the past. Then I dwell on it and I give it still value and I rationalize and so forth, and it is not worth that much. Because I'm only interested in going from whatever is *now* into the future, and I've got to use the past to stand on in order to make my present firm. Otherwise the present is hanging in the...

Bill: Uh-huh.

Mr. Nyland: ...loose up in the air. But when I make an attempt, then I try to make an attempt that ... as if I've never done it before.

Bill: It's fresh. It's as fresh as it's possible.

Mr. Nyland: Yes. That was the mean ... that's the meaning, I think, of Good Friday.

John: Mr. Nyland?

Someone interrupts: That's... Oh, excuse me, John.

John: I, uh, I gave myself a task of starting to read All and Everything again, uh, but with the idea of trying to really, really grapple with the meaning—something you said in the last trip has been helpful...

Mr. Nyland: Yes.

John: ...and pushed me that way. Uh, I got stuck right away, yet the concept of the, uh, the two different propulsion systems of the spaceships, I'm trying to relate that to the body and to ... to the motive. Those are two ideas that come to me in that chapter particularly, but I haven't been able to take it any further than that.

Mr. Nyland: The space *ship* is not the body. The ship as itself is only the method.

John: Only the method.

Mr. Nyland: It is a means of being propelled. So you must not be too ... too narrow about that.

John: Hmm.

Mr. Nyland: Because it is not the body. One talks about ships as methods only, as a possibility of reaching for one place to another. That's the purpose of the ship, and it is propelled by me—psychologically—in certain directions.

But don't try to think about it, because your thoughts will not help you. It's only the attitude of being—for yourself at that time when you happen to think about it—when the

pondering belongs to your Being you'll have intuition, as long as the pondering remains in your mind you will not. It is by means of the pondering that it's going to be changed, and the weighing has to be done with your Conscience.

John: The things that happened to me, uh ... as you're talking I'm reminded of things that I have read in the book that I understood ... something in me understood, then, that I didn't understand at a previous time. And...

Mr. Nyland: That's right.

Comment: ...that's what you mean now.

Mr. Nyland: That's right.

Comment: That's, that's...

Mr. Nyland: All of a sudden. I probably have mentioned, I read the chapter on France ... when I was at the Prieuré Gurdjieff gave it to me, I took it upstairs to my room and I read it. Of course it was not published—it was in a manuscript form, it was not even in the final form—and I do remember sitting there and overlooking the gardens of the Prieuré, and I read it, and I remember a moment of just “Ohhhhh...,” and that's where I sat. The whole thing immediately at that time became a psychological question. It had nothing to do anymore with the description of France. And I remember that very vividly, and also how certain things come—and come all the time—*This* is what he means.

I remember Orage in ... in many of these kind of things that happened before. And when Gurdjieff was there we would be reading and Gurdjieff would sit in a corner and Orage would be somewhere else standing, and we would be listening. And I remember once Orage ... and I'm looking at Gurdjieff, Gurdjieff looks at him with such a knowing expression on his face; and Orage had found something while the reading went on, and this was an exchange between the two. And I looked out of the corner of my eye and I noticed it, and I knew that at that time a light went up in Orage's mind. And what is it Gurdjieff said? “All right, you know now what it is.” And it is ... really, the book is full of that.

John: It depends on what ... your Work on oneself creates the inner conditions where that ... the book becomes a stimulus.

Mr. Nyland: Work on yourself will create a condition in yourself in building something that wasn't there before, and when that new something exists it will affect everything that was there. So it is a physiological and a psychological change; and it's only because of Work it will happen,



because of the introduction of certain a material which at the present time we don't have. You can say 'Objective' material, or some kind of facts which are absolute which, because of the presence in oneself will create a different rate of vibrations of the different organs. All kind of effects will take place in the mind, and in the heart, and in sex. And that is the beauty of it. I have explained it. I talked recently about such things—the three different ways of how it is ... effects—in one of the recent tapes, and there is no question... There is a long tape, once, about the different physiological effects, has anyone listened to it?

Comment: Uh-huh.

Mr. Nyland: That was in answer, two or three years ago, to something. The whole meeting was about it.

Ed: The physiological?

Mr. Nyland: The physiological changes in a Man.

Ed: Isn't that where you ended that by saying "There, that's the ABC's of Work." Isn't that where the ABC's got started?

Mr. Nyland: No, I don't think so.

Ed: It isn't?

Mr. Nyland: No.

Ed: It just seemed to me that then it was more emphasized. I remember Virginia sort of took over that.

Mr. Nyland: Was it Michael?

Gunther: Who asked that?

Mr. Nyland: Who asked the question? Or somebody who was at that time...

Gunther: I remember playing that tape a couple of times.

Mr. Nyland: It was at 65<sup>th</sup> street.

Ed: Uh-huh, I remember that still very clearly.

Bill: The last, uh, two weeks have been very good—meetings especially.

Mr. Nyland: Uh-huh.

Bill: Really, uh, I haven't experienced meetings like this for a long time.

Mr. Nyland: Well, the two Tuesdays in New York were the ones that were special for me, and also the two Fridays.

Bill: Uh-huh.

Mr. Nyland: Yes, I know.

Fred: Mr. Nyland, I listened ... we listened to the, uh, the Good Friday tape, uh, on Thursday night.

Mr. Nyland: Was that the week before?

Fred: Right.

Mr. Nyland: Yes.

Fred: And, uh, you talked about making your “Nays” nays and your “Yeas” yeas, and being resolute in promises.

Mr. Nyland: Uh-huh—discipline.

Fred: Discipline. I thought a lot about it this weekend. But I was very irresolute, and I couldn’t make a “No” a No or a “Yes” a Yes. And I found it extremely difficult, and I thought about it each time I tried to do something.

Mr. Nyland: Start with very small things, Fred, about which you are sure. Simply say the statement “I’m going up the steps.” Simply train yourself. When you have a hammer in my hand. I shake hands with someone, I eat, I walk—these are statements that are very definite and about which there is no further question. And that ... that extends to other people—whatever you might say. “Good morning” and you shake hands “how are you”; this is where the positivity comes in, and when there is a thought that usually you would not want to do this-and-that, you do it. You extend it again, a little bit further, by putting your body under a certain discipline. Someone makes a remark about this-and-that and you know that you have the information somewhere else and you have to go upstairs in order to get it; and you just sit and say “Yes I have that”—I have that book, sure—what I should do is go upstairs, get the book and give it ... give it to the person who may want it. Whatever it may be. It may be small. If you promise to write a letter, you write it.

This is how you start discipline—with the very small things—and there is no question that you can make many statements like that which are the truth for you, and they are important.

Fred: A couple of weeks ago, I ... I did that. I ... the past three or four weeks I’ve been taking tasks and really trying to be disciplined about them. And one task was to, uh, write my mother and father a letter, and to also write to this friend in New York whom I had asked you about...

Mr. Nyland: I remember that.

Comment: ...going to the meetings.

Mr. Nyland: That's right.

Fred: And, uh, I got up at ... and I said I'll get up at six in the morning and write this letter, and each morning for a few mornings I did this. And I had a good feeling, you know....

Mr. Nyland: Yes.

Fred: ...that week was ... I felt was a new strength inside myself.

Mr. Nyland: How long was the...

Fred: But then it was gone—you know, after that it sort of drifted away—and I also realized that that parted too.

Mr. Nyland: That's why I say a task is only good, really, for a week or so.

Vida: Turn that tape.

Ed: Is it almost empty?

Vida: Yes, almost

Fred: It's still running a little bit Ed, a couple of minutes.

Ed: Okay.

Mr. Nyland: That a task is only good for a week. Because there is an initial enthusiasm, there is an overcoming of a difficulty, and there usually is a letdown after that and then it stops. It can be renewed for another week—to consider that second week as if it is the first week ... and it gives new curiosity to see if you can do it better because you have experienced the first week, again you will be subject to a little bit of difficulty, almost in the middle of the week or whenever.

side 2 Ed: It's jumping up and down. "Testing" [clicks fingers]. Yea, it's moving—it's jumping up and down.

Mr. Nyland: Did you press the button there, Ed

Gunther Yes, the red button.

Mr. Nyland: Yah.

Gunther: Should we test it? I think...

Mr. Nyland: No no, I think the button is down. But when you change it, you see, you usually see that the button comes up, so you have to make sure that you press the button again. What is there. At three o'clock?

Gunther: Uh, I turned it back a little bit because the needle was jumping quite a bit.

Mr. Nyland: Oh.

Gunther: Yea.

Ed: It's still doing quite a bit of needle motion.

Mr. Nyland: So you have to consider yourself as a certain laboratory, and you become interested in the activities of yourself—what you can do, what it is capable of—as if it is something already outside of you watching you, interested in this kind of an instrument. And that interest is: To see what is it that this particular instrument is capable of, and when it can do certain things—or becomes extremely sensitive, or there's a brain that is worthwhile watching, or it has really a deep feeling, or it has a modulation that you could control—there is something in you that's very happy about having that kind of an instrument. And, it is not self-love. It's an acknowledgement of that what is the truth, and there is absolutely no reason why one should not be joyful about seeing something that is truthful. It doesn't mean ... make any difference if it's you or someone else; and then it becomes not self-love but love, and there's hope of oneself. And it is not any further conceit or the ordinary vanity, it is something: I *know* this knife is sharp, it can cut, and one makes a statement “Who wants a sharp knife? I have one, here it is.”

But, you see, one has a detached viewpoint, then, Fred. You're not caught anymore—you're just free from it—but you become interested in the capacity of this physiological effect whatever it is. And sometimes one can be in ... in awe or in admiration for the ability of certain things and take a look ... look at the wisdom of the body.

You know that book of Walter B. Cannon?

Fred: I don't know that book.

Mr. Nyland: Huh? Did I ever mention that? It gives you such an insight of the marvelous instrument the body is as it is physically, and you stand in awe for that kind of a thing. And you know it yourself, because you know how ... how your muscles and how tremendously delicate they can be, and how the least little bit of a something happening out of the corner of your eye will start in your mind certain things. Well, whatever it may be, each person knows that, for himself, what a beautiful kind of a thing this ... this thing is; and if that now starts to be applied to the psychological possibilities—or the feeling, or the depth, or the insight; or the ponderability ... of the weighing of things; or the ability actually to find the right kind of a word or the ability to control—it's a beautiful thing, *then* one becomes intrigued about one's own life.

So all of that, I think, starts to develop all parts to have the proper attitude towards oneself, and the more that is there the more you remain interested in ... in your Work. Because when you see yourself in that kind of a world, you become interested to see *how* this particular creature

reacts to an outside world over which you have no control, and how you as that kind of a creature *not* react can affect, by your activity, the world outside of you. You go in a room, you have to talk to someone, you have to choose certain words in a certain way; you know you want to get some more money to ... for your family or whatever it is, and you try to reach the man at the right time: after lunch, when he's still with good cheer.

Comment: --[inaudible].

Mr. Nyland: Whatever it might be. The cleverness is that I don't say too much now, but wait until tomorrow. Or whatever. You know, one is an instrument to see what can happen with one, and it's beautiful. Look at animals, how *they* are and how sensitive they can be; and how they know exactly what *not*, and so forth to do, and there are certain times they go on—that is, they're not looking so they go and eat or whatever delicacy they wanted to go for.

Now, I think it is very interesting to see what kind of a task I can do; and if I keep on giving myself tasks I will find out what is that kind of a measure, and *then* I will not over estimate and *then* I will know when my "Yes" is actually Yes, for I know I can do it.

All of this is simply leading up to that particular question of discipline.

Fred: I think that's very helpful, Mr. Nyland.

Mr. Nyland: Do it slow. Do it slow. Don't hurry. You can't eat too big a piece ... even if you could eat it, you won't like it.

Fred: Thank you.

Mr. Nyland: Now, what will we do tomorrow.

Ed: Could... Can I ask, uh...

Mr. Nyland: Huh?

Ed: Can I ask one more question, Mr. Nyland? I ... as a Nucleus we're supposed to, you know, do something in the direction of standing on our own feet, and I feel that we need certain guidance and instructions in going in this direction in order to get things correct. The other day there was a question among us about shortening the meetings.

Mr. Nyland: Oh, I remember that. Fred did it, it was too short.

Fred: Yea, I know. I got some ... uh, Bill talking was about it.

Mr. Nyland: Don't take less than half hour when you have people who really know something about Work. I have said once in a while: Even if it's ten minutes for that what has left when there are no questions about a Group who proclaims that they want to Work, then the moderator

says “No more questions—finished.” But when you are as a Nucleus or in a Group I where there’s a certain requirement, you must really give people the time maybe to formulate. And some minds were quite different from other minds; particularly when they are perhaps a little emotionally involved in coming and it may take some time before they feel like home, and it may take a long time before they even can formulate something or that they can overcome their particular fear; and it may take more than five, ten minutes ... and maybe other people who first pull the chestnuts out of the fire, and then one is encouraged because so-and-so didn’t get *his* head chopped off so you can risk your own.

Fred: I should know. And, uh...

Mr. Nyland: Hadn’t you ... you should try to know.

Fred: I ... uh, Bill talked to me about it—where at the cassette ... about if I want to have a short meeting, I should bring it up in the beginning.

Mr. Nyland: Well that I think would be all right. Although one can take a responsibility and even later you may want to explain it.

Fred: Yea.

Mr. Nyland: Because sometimes a decision has to be made *à l’improvise*, without having a chance even to talk about it.

Fred: Yea.

Mr. Nyland: And, uh, spontaneity, it cannot be ... it cannot be violated because sometimes it is good to have that kind of spur of the moment, but at least one has to have a feeling that “Well, I did it but maybe it wasn’t right and maybe I should have said something before,” and...

You said it, you see, but you ... I think you also realized it was a little too short.

Fred: It was fairly abrupt.

Mr. Nyland: Ya, it was not the right ... it was not thought out, Fred. I thought it was too much a spur of the moment thing without any rhyme nor reason to it. I would make it at least half an hour for such Groups.

How many were there.

Gunther: People?

Mr. Nyland: Yes.

Gunther: Uh, about thirteen I think it was.

Mr. Nyland: Well, you see, you have to give each person a chance for two or three minutes—not

very long.

Fred: Well, somebody had something very important to say, and...

Mr. Nyland: Well, the question has different solutions to it. Because I remember someone in Group II also had a similar kind of a problem, and instead of breaking it up he proceeded to say certain things about Work that had meaning for him; and he talked about ten minutes and it left the meeting at a certain level, and it was very good for that.

So it's not necessary to break it off. Ouspensky, if you remember in some of the discussions, there, where ... I think particularly in the Fourth Way, the way the things have been compiled in that book—all the time is up with certain statements in the beginning, and *then* there may have been some questions.

I say there are different ways of doing it when one is a moderator. I've said ... sometimes I ask for questions and then it waits too long and it's too long a time, and I start talking. And sometimes, of course, I try just to sit and then see how long the silence will last. And many times I start out by certain things in order to establish a level, and then from that level ... or while I'm talking they will start to think about some particular questions, and usually there will be questions after that.

But, one has to regulate it in the way. How is it, you see, when you come into a Group, and you look at people's face and you see how they sit; and they slouch a little bit and they are a little bent, and some are serious and don't dare to say anything ... and how they definitely sit, are they so tense? And you have to watch a little bit of what ... and you select out of that Group one person, when you think you can reach them, do something. Because you have seen ... you see what is the psychological state of that person, you adapt yourself to it. And as you talk and as you have noticed and you sit and watch... You know, when I come in I always watch, I see all the people and I get an impression; and I know that from a certain meeting I know what I should say, and sometimes the meeting itself, the people create already a certain question without saying it, and I know what I ought to talk about. And you can select one person and then start talking as if to that one person; but since you have taken in everybody, as you talk certain things will come to you to which you can link up, again, this-and-that-and-that, and make a coherent unit out of an entity of someone's statement.

Maybe five, ten minutes—many times I talk, I have absolutely no intention to talk an hour and a half. But many times I end up by doing it an hour and a half. And there are various times

... at certain moments when I say to myself “Should I continue or not,” and I make a decision: I say “No, I leave it”, “No, I will continue because I want to make this point and that one better.”

Sitting in front of a meeting requires a great deal of something about what you want to say and the clarity of what you want to say, but also at what time you want to say it. And this is the interesting thing about, almost I would say ‘watching’ yourself, watching your mind. I think I’ve explained it sometimes—how it functions really. I have the idea ... and then there’s concepts in one’s mind and there are certain things that have been touched, perhaps because of some tape I’ve listened to, or some conversation, or some question that I know exists in the mind of someone in the Group or someone has asked. And you say something about this-and-that—“But...”—or even when there is a question, during the time there is a question that’s being spoken while I already make the answer—you know, you make it as you go along, you change it—but you have a concept of certain things you want to state as a totality, and there are a variety of different words or different concepts or different subjects, even, that belong to it. For me my mind is like a stage, a performing stage. It is a platform where the different thoughts and words come out and speak their piece and then disappear, and there are behind a curtain a hell of a lot of ideas and subjects and say kind of “Don’t forget me”—like that—and I say to them “It’s okay, I won’t forget you,” and at the proper time they’re at the que and I say “Now!”

You see? I ... I tell you, it is one of the loveliest things to see *how* a mind works. You can say it was ‘Objective’ because one is not really attached to it, but the way it is—*how* you can wait—and you can say: “Take your time,” at the proper time I’ll remember the right words. And if I don’t remember the right word I’ll use another word, in the meantime “Don’t do it to me, I’ll remember it and I will have two or three minutes later to come back and use the right word.” It doesn’t matter, because I have not stopped. It will enable you not to stammer. It will enable you to find the right words ahead of time, and it also will give you a chance—at a certain time when you are talking—already to fill the words that are going to come with a certain emotional quality.

One sees this whole picture of your mind, as I say, like a ‘stage’ and there is a play being enacted and it has a meaning, and that is the idea: That one wants to say certain things for ... in order to arouse out of an audience a certain emotional response. And, how will you bring them up. It’s like an orchestra, and you’re directing it. And you say: “There is the flute, now you can have your little melody if you like—it’s okay—but wait a minute, there’s the cello, don’t forget.” Now you shop a little bit, look for substance, and now “Where are the bases to do that music.”



You see what I mean? It is that kind of a thing—when you see how your mind can actually be under a command of something—and for me it is a beautiful kind of a thing to watch it.

Gunther: Well, moderating a meeting, and ... and if one comes to give a certain statement like this to a Group, uh, probably for a few meetings it's going to be fairly rough and coarse and not too refined...

Mr. Nyland: You are there, and you go along.

Gunther: ...in the way.

Mr. Nyland: You ... you will go along as you are. You will find out, in doing it, what mistakes you make or where you were premature or where you already chopped off too much and you can't finish your sentence. I mean, there are all kinds of things that will come up. Certainly you will stand there sometimes trembling—you will have real stage fright. But that doesn't make any difference, because one is ... one has a responsibility. And there you sit, of course you don't have to be nervous but maybe you *are* nervous.

Gunther: One thing I thought about a lot this week was, uh, what you said about being able to go out and speak to ... if one had to go out for a week, say, and speak to a different Group every night about the ideas of Work, that it would be a ... an almost insurmountable task.

Mr. Nyland: Yes.

Gunther: And, uh, I think it's, uh, I really thought about that a lot—how difficult it is to talk with somebody you know very well about the ideas.

Mr. Nyland: [laughs] Right.

Ed: It would be better to speak to a different Group every night, though, than the same Group every night.

Gunther: I think it would be very difficult to keep their attention for, maybe, seven minutes.

Mr. Nyland: Well, when you speak to different Groups, they don't know if you repeat yourself.

[laughter]

Ed: Yah.

Mr. Nyland: But if it's the same Group and you have a series, then you know that you already have told a joke once.

Ed: Yah.

Gunther: Yah, okay.

Mr. Nyland: Yes.

Comment: Mr. Nyland?

Mr. Nyland: Yes.

John: Have you ... you know the experience of a ... of tracing the associations that you have?

Mr. Nyland: Uh-huh.

John: It's not simultaneous.

Mr. Nyland: Oh, no.

John: It is definitely a function of memory, but...

Mr. Nyland: Oh, yes.

John: ...it gets very close sometimes to the ... to the moment.

Mr. Nyland: Sometimes it does, but sometimes you're way off. Because the association comes from ... in time, sometimes, so far away it has no help—you see, no help for you. At the moment when the association takes place it is an entire thought process and it has nothing to do anymore with Objectivity. Objectivity would mean that the associations which have happened some years ago, that you are free and then see it as a total length of time in which all this becomes equivalent and becomes then a form of clairvoyance in which time really telescopes, you see, which is the same thing; and then, naturally, everything that happened during that time length, when it is a point, well, *then* you can see it, all the associations are then there but they belong, then, to the moment.

John: At once.

Mr. Nyland: Sure. Now, it depends on the mind, sometimes, how fast the associations go, and if the mind is extremely liquid the associations are such you cannot stop them. They may just appear without any particular reason, but they are there.

John: I think for me it's usually that way.

Mr. Nyland: Yea!

John: I remember of ... I know of instances where, uh, something visual has triggered a thought and I've been able to just, after that... You know, it's not simultaneous by any means, but I managed to see what that association was.

Mr. Nyland: Well, the thing is, where you approach. You remember I've mentioned a few times: The time to Work is just when you fall asleep, and just when you wake up in the morning.

John: You mean...

Mr. Nyland: Because at that time there is a facility of your mind which is not at all a sleeping

mind and is not at all a conscious or awake ... or ordinary unconscious mind. There is a facility of a liquidity, which is a layer of the mind where there is a tremendous amount of activity which one usually doesn't know about because you go through with that, but if it is possible to let it be just that much below the surface, *that* is the time in which the associations can come *very* fast, and there are people who can make their mind that way.

The only way I can compare it is when with your eyes you stare, there is an activity of the eye that continues; it is not seeing in terms of form, but it is accessed in terms of that. You see? There are certain things that take place with the mind, and it just a little bit below... Do you remember the tape on cambium and the living cells? It is, that what is the cambium ring in the mind, *that* produces... Sometimes it's called 'transitional.' There are certain methods you can depend on, and I have explained it every once in a while ... and that is really the best time that one can—before any kind of consciousness, as it were has 'set in'—and then there is ... particularly in the morning when there is a freedom of the centers, they are in such beautiful, liquid states that almost anything can happen.

John: Work at that moment is ... is that a real Observation at that moment?

Mr. Nyland: Yea, it is something in which you have ... you eliminate your thoughts.

John: But what ... the body is not in action. I know that experience. Sometimes I wake up in the morning or at night, uh, it very easily goes into a thought because there's no activity.

Mr. Nyland: It goes like this: If you have a deep sleep it goes out like this, if you have a sleep that is very superficial you can go a little bit like this. And sometimes you can really induce that, but as soon as you start thinking about it, it's gone. It's tremendously difficult to maintain; because there is some realization and it wants to become expressed, and therefore you will want it to be a bird or something, or you say "How nice"—already it stops.

John: Once the thought occurs, is it ... can it go back into that state?

Mr. Nyland: It can, but it usually has already a momentum of its own. No, it can only come when you come out of that and then for some fortunate ... as I say, like staring: If you change the staring into the something that you then start to see, you are in an unconscious state.

John: Right. Is it dependent on what 'I' at that moment, becoming Aware of that state of the mind.

Mr. Nyland: The 'I', it functions. When it is your mind that tells your 'I' to become ... to become, uh, completed—that is, to take in impressions—and that is where the mistake is made,

also with your ordinary mind: As soon as your formulation starts to enter into that activity of the mind, the mind has to follow and you are in an unconscious state. You 'go through with it,' as it were, you see, and there are different times where it can take place. The state of hibernation is very much like that, but it's not as conscious; it is a reducing of activity just at the point where it becomes sleep, and it is not the same thing. That's why I call it 'hibernation.' Because ... breathing is like that because it continues without thought, in the same way a mental process can be like that—without thought.

John: I've had experience once or twice of ... of falling physically asleep, uh, and I tried to Work as I ... by quieting my mind and then trying to be Aware of my body. And it's almost as if I'm going right through that into ... without the mind being active, and...

Mr. Nyland: It ... it can. It can. When you have an, uh, an hypodermic or a ... when you have ether before an operation, for instance, or even when you have a tooth pulled or something, there is a state in which you start to realize you exist without being able to move. I do not know if you have ever had that.

John: No. Actually you can't move.

Mr. Nyland: You cannot move but you know it, you know you are there. It is *that* state in which the mind can function.

Ed: Will a spinal give you that too?

Mr. Nyland: Yes.

Ed: I had that when my leg was --[inaudible]. Strange.

Mr. Nyland: Yes. It can happen when you happen to have that kind of a treatment...

Ed: Yah.

Mr. Nyland: ...in the medical sense. It is not like you have too much of it to take.

Ed: This was just before I...

Mr. Nyland: It is in order to be induced in that way—by letting you just go there so you can face it. But the drug goes down like that, and when you come out you come out like that ... but it is like this and then it's swallowed up, and there it goes either up or goes down; it goes up easily ... you go to sleep or you wake up.

John: There are tremendous variations in the experiences I've had.

Mr. Nyland: It depends on entirely how filled the mind is with different thoughts. You become ... they become instrumental in preventing you.

So will we talk tomorrow?, questions about your meeting coming up.

Bill: I have some ... there are a couple of people who attended Steve's that really tried to Work—you know, Jane Walthrup in particular.

Mr. Nyland: Those are the ones you mentioned. Will they will be there tomorrow?

Gunther: Yes, they will.

Mr. Nyland: That was last week.

Gunther: Yes.

Mr. Nyland: Because I would like really to talk in detail about what is Work—what to do, what is there.

Bill: They really want to find out.

Mr. Nyland: Yes, you are right. And you remember, we led up to it last time ... what I said last time: "Only come back when you really have questions, and questions of a definite, definite kind."

Ed: Mr. Nyland? You mentioned that...

Mr. Nyland: Lee, by the way, should ... if you talk to him, he should ask questions.

Gunther: Also, you remember two weeks ago I mentioned that ... that boy that called me and wanted to come. And...

Mr. Nyland: Yes.

Gunther: He called me again this afternoon and he said he had been reading, and I invited him to come...

Mr. Nyland: Okay.

Gunther: ...tomorrow.

Mr. Nyland: Fine, good.

Yah, Ed.

Ed: Your mention of the, uh, cambium ring in the tape made me realize that ... you know, I thought that because I've read it perhaps everybody has read it. But this is a Barn tape, and not many persons have the opportunity to listen to all of the tapes the way I do. And I wondered, like, if it might not be a good idea when we go to Essex to play some important section of some Barn tape—or something like that—at some time or another during the day, like the cambium ring.

Mr. Nyland: I would not mix physical work too much with tapes.

Ed: With talk.

Mr. Nyland: No.

Ed: But how can we ... how can we.

Mr. Nyland: You have to have some get together, or you have to ask people to ... if you want to borrow a tape; or you have to have a little instrumentation, in some way that certain things are written up and brought to their notice, or to publish a little book with.

Ed: Could something important like this be played instead of ... if there's nothing more important on a Barn tape...

Mr. Nyland: I would simply ... at the meeting, simply!

Ed: On Wednesday I mean—at music.

Mr. Nyland: I don't care when you do it. I would use any kind of a meeting for that.

Ed: Uh-huh. Because more people should hear this tape.

Mr. Nyland: Well, whatever it is that you want to talk about. But I... For instance, if there is a tape that's being played in a meeting anywhere, I always insist that ... not at the end—already at the end where somebody will say “Jesus Christ, this was la-la-la-la-la” and whatever they want to say—but I want to know!

Ed: Uh-huh—something about it.

Mr. Nyland: Otherwise we just play it there—1556 tape—but that isn't right.

Ed: Sometimes it takes time for that something that's in a tape to be fully grasped.

Mr. Nyland: Ed, never mind. That is a wonderful excuse. Ed, I listen sometimes to certain tapes of a meeting; because I know that I've said certain things; I know what I have said in my mind, I want to see if I actually expressed it in the way that I felt that I should have, or whatever it is it is there. When I listen to it, it is not at all my meeting; I have no interest, I even can divorce myself completely from my voice—not entirely, but I can more or less—as if it is someone else. It is as if I hear it for the first time, or at least I hear it as something that is being said and I ... I listen to it, it's towards the end and then at the end ... and several times I said “Goddam it, how the hell can that be said.” [laughter] Yes! Really! Sometimes I'm excited about my own tapes.

[laughter] No—honest. And it ... it then has nothing to do ... it's not that I love myself for it, it is simply a statement. I say “How can, goddam it, all that go into one tape like this!” And it is the truth; because there is something that is there that I know; someone has said ... I get a letter from Ross or from Andy or where somebody says ... or Tom, even—we listened to that tape and

it was “Well, it was something, okay, all right.”

But then it is played in a Group, there it is, I never hear it. And I’m interested. I want to know someone who ... who gets out of their skin, or who says “What the hell is he talking about!” It’s interesting, it’s far better than not saying anything. You ... you people are not alive enough! Don’t you see? Say something that excites you in ordinary life, even if it’s a book or in music or something—and you go to the theater or a beautiful ... the Grand Canyon—you say ... and you don’t even know what to say, but you sigh.

I hammer so often about people not being alive. And honestly, when I see the deadness in them I hate them. Why should they be dead. They can be alive any moment after. You know? The meeting is over: “La-la-la, ha-ha” [laughter]—I ... no, really --[inaudible].

Fred: I don’t know what ... it’s something that’s straining about it in me.

Mr. Nyland: I don’t know what it is. [laughter] I know it is something in me when I have something that is on my heart and I say “My God, what the hell”—this or that: what—and then I can say “What is the matter --[inaudible]--”. And then for a little while, “Sure, it happens with people”—I know—but then someone else comes blabbering in and there is --[inaudible]--, and it is wrong. You know, sometimes I say “Now you go home, don’t say anything.” Sometimes they’ll go to ... at one or two at night this-and-that, and I say “Everybody go home, arghhh!” And of course they hate it. But, I don’t care! I don’t care if they cry or suffer or bend over laughing, but something that *comes out* of the meeting: “Ya-ya-ya-ya,”—lively—instead of “ohhhhhh.”

Yes, Fred, I hate it. When something is alive, it has to come out. It has to come out, otherwise it’s wrong. What happens to a bird on a beautiful morning, or a nightingale in the evening. Why do you think they sing. What happens to a little child: Laughing all over the place! Look at the young dog: Running back and forth, left and right—whatever—and the tail going like this all the time! [laughter] No. Seriously, people are not alive! Look at the Group these days. It is a whole... Huh? Who knows German? *Eine ganze Welt der Schmerzen muss ich tragen*: Each arm --[inaudible]--. You don’t ... anyone know that?—Heine?

Someone: No. It sounds good. [laughter]

Mr. Nyland: It has to do with Atlas, you see. Atlas was the man who carried the Earth. It was he who said “Ahhh,” suffering so—“I have to carry all the suffering of the world, I suffer.” That is ... that is what happens all the time—my God, as soon as you go out and you say “Come on, let’s

go see a nice world.” No! It’s stupid—the least little thing is enough to poke him into a superficial suffering.

John: You had said that, uh, the life that’s manifest that way before a meeting and after a meeting is a life that runs into the ... into a subjective channel ... and it is in a mechanical channel, and in the meeting I think what happens is that people act as if ... on the basis of what they feel a Conscious person should be. The key question, you know...

Mr. Nyland: You show them what a Conscious person is, will you? [chuckle].

John: But that balance ... you know what I mean? The balance of...

Mr. Nyland: As soon as you catch yourself to do what you ... what they think you should be, you’re off the track. You be by yourself the way you are; and you can laugh, and smile, and be serious, honest, and whatever it is; and you can go into this-and-that, but there is a control of some kind. And this is all I talk about. There’s very little that is needed; just a little bit more, in order to do something; you don’t have to go down to your last sentence to show that you have Being.

Comment: That has no place there.

Mr. Nyland: No! Not at all. That is good when you are in your inner, inner chamber and you talk to God. That’s different.

Okay. Tomorrow we have a level of Being? [chuckle] But I think you have to learn it. Because you must not encourage each other, you see; one takes it over from the other and it’s very contagious, when you see one person with a sad face you think you ought to have one yourself. You know that.

Gunther: Isn’t that what they call identification?

Mr. Nyland: Sure, of course it is. But you don’t have to stay calm. You want to be different ... and you don’t want to be different from other people. It’s a five-and-ten cent store. Uh, what should I call it. The Joneses: Wall-to-wall carpet, two cars in the garage. I mean, it’s the same goddam thing. If you are joyful you will send it to someone else; if everybody else is that way, you become. That’s why the church; and you sit down, do you think what they think about when they are in church? Not about a beautiful God; they think about the organ, they think about how they’re going to --[inaudible]. [laughter]

Gunther: If you told them, they won’t go to church again. [laughter]

Mr. Nyland: It’s true. They’re hypocrites. You know that.



Fred: But there's sometimes I don't even like it. I know what you say is true for me—you know, like, uh, to act in a certain way. I know it's interesting to act in a way to improve, the Group has another road ... way, or something like that.

Mr. Nyland: You always consider, I think... I say 'always'—practically all the time you consider yourself a unit for that, and there're really very few people who can by themselves be what they are without consideration. And sometimes it's necessary to consider others—when you are in the Group anyhow you have to do a certain something—but many times you're looking for approbation and you surely want ... don't want any criticism. And if they like you, [chuckle], you purr.

Ed: Yeah. That's all human.

Mr. Nyland: Yeah! Sure it is human, but I'm talking about something that's a little bit inhuman—[chuckle] unhuman, in fact.

I ought to write a song about how to find your Soul.

Gunther: For a song. [laughter]

Ed: Why not.

Mr. Nyland: Set to music.

Gunther: A Group song? We all sing along?

Mr. Nyland: [laughs] A chorus: Now we're all together—huh?—all of us marching like tin soldiers. [laughter] Okay. Good.

Fred: It's good to hear you talk like this.

Mr. Nyland: Yeah—otherwise you may mistake me too, huh?

Fred: Sometimes.

Mr. Nyland: One has to be every damn thing under the sun, Fred. When we talk about what is Man supposed to be, you have to be able to be a Man under *any* condition. Because, one doesn't have to lose oneself. If you lose yourself then nothing happens, you are stupid.

Comment: Mr. Nyland, this goes a little bit into Experimentation, then, I would say.

Mr. Nyland: Oh, completely.

Fred: I mean to say ... to tell a joke when it's, like, a very difficult thing to do.

Mr. Nyland: Yea, sure Well, maybe you don't want to tell a joke under *such* conditions. I mean, Experimentation is...

Comment: Well, I mean even the right conditions, you know, to tell a joke even though it's a...

Mr. Nyland: The difference between Experimentation, in the sense we mean it, and Conscious Labor is that Experimentation is still within your means. It is only the enlargement of your own world; so that you can apply it to the things that you have *not* done, but you have the facilities for it. You see, that is Experimentation. So you don't run too much of a risk; because you go only as far as you really can allow yourself to go, you know well enough you won't go too far because you're too much bound. But Conscious Labor is the creation of certain conditions intentionally, in which you know goddamn well that your head is going to be cut off, and then you will suffer like that. So in *that* you have to take *any* kind of a shot and see what happens so that you'll see.

Fred: But, you start with Experimentation in this.

Mr. Nyland: That's right. Well, it is a 'Do-Re-Mi,' you see. Observation and the rest—Participation, Experimentation—is 'Do-Re-Mi,' that is a triad.

Fred: It's the Conscience ... Consciousness which goes over the 'Fa'-bridge, you mean.

Mr. Nyland: That is different. It's quite different. The 'Do-Re-Mi' belongs to the ordinary possibility of a development of a certain something that is Conscious, I want it to exist itself, I want to assist it there. Once it is development and is a little triad, it can go back again to 'Do'—'Do-Re-Mi', 'Mi-Re-Do, whatever it is, you see. It is an ordinary development which is parallel to that what is the 'Sol-La-Si' of the Kesdjan in order to give this Kesdjan a chance, really, to become emotionally excited. And then what takes place when that is there and the Kesdjanian body is formed and it has an enormous amount of emotional energy that's still there, then from the 'Si-Do' of Kesdjan it will flow over to the 'Fa' of Soul—intellectual body—and with *that* the energy is furnished for the creation of this Conscious Labor and Intentional Suffering. So it goes out of the 'Do-Re-Mi'; of the little bit of a triad it faces the possibility of getting across the bridge, and if there is not enough emotional energy it won't do it.

Emotional energy will give the shock to that 'Fa'-state in order to get out of it, otherwise one keeps on repeating oneself in the 'Do-Re-Mi.' It's very useful, but it will not help you to become free. The 'Do-Re-Mi' is still bound to that what is 'Do,' but when it has crossed 'Fa' it becomes permanent as Man Number Seven. The 'Sol-La-Si' of Soul is the last ... the last step in development.

So there is a very sharp difference between the Experimentation of 'Mi'; and the 'Fa,' which leads to the 'Sol' of the Soul.

Fred: Well, suppose I ... I have a difficulty in laughing and suddenly the emotion all crystallizes

in a moment where I can really laugh to the Heavens, really let the ... this whole emotional thing flow out of me.

Mr. Nyland: That's ordinary unconscious.

Ed: But I might have to do that in order at the time to use that energy to go across the...

Mr. Nyland: Yes. The whole thing is, one *has* to become loose. Everything has to be loosened up. Anyone who continues to be tight—who cannot even relax physically—never will relax emotionally, and never will they relax intellectually. It's a certain part that's described within you for a space that's called 'superior.'

Ed: Hmm.

Mr. Nyland: What is needed in this kind of Work *after* some time; it doesn't mean that one can do it immediately, but what is really needed for the influx of that emotionally energy is first complete looseness so that it doesn't matter anymore, it either dies or it's still alive. One has to have to have that kind of an attitude towards oneself, when you want to go into Intentional Suffering, of "What the hell is the difference." I have only one aim: That is, to Wake Up and to stay Awake. I don't care what the rest is, the words will tell.

It's quite a different thing from Experimentation; because intellectually study all the time how I behave and how people will look at you, you're still tied. When one can start to be relaxed in ordinary life; when you will really do one thing and another and so forth, and in the presence of some people get ... I call it simply to 'let your hair down'; or whatever it is that happens to one I say "It's okay, it's okay, so what," as if you can be by yourself as perhaps someone else might see you without any criticism and accepting you—what you are. If I start to say for myself I want to accept myself as I am, the next step is I want other people to accept myself as I am, and then I have a condition in which there is a possibility for me to continue. But if I bump my head against the wall because other people are critical about me, then of course I become withdrawn and this little 'Do-Re-Mi' in the beginning stays, and I will never create any condition in which I will suffer, I will shut up ... shut myself away from the suffering.

Fred: Hmm.

John: Yes—how I *think* people are going to be critical about me—and I ... I'm not so sure...

Mr. Nyland: Oh. Well, many times they are. But whether they are ... I don't care if it's true or not, I have the feeling—that is, I have it for sure. Most likely it is that they are not and sometimes they are not at all—sometimes it's associative, sometimes it's oversensitivity—but

nevertheless I *Labor* on this. You see, this...

John: By testing ... by testing that I see myself a little in that?

Mr. Nyland: No, I don't know if you really can. If it is so near to you I don't think you can test it, and you cannot find out. No. You have to learn how to become loose from it first. Otherwise you continue with that, it remains a psychological ill ... and you can temporarily not express it and you put something else in that place. The only ... the only valid way of doing it is to dissolve it. It's *got* to be dissolved; and if that isn't there, there will always be a remnant of something that is subjective, and it stays with you.

John: And the dissolving is through ... through...

Mr. Nyland: Dissolve is constant ... constant attention, constant Waking Up, constantly having 'I', constantly having an Objective something present. It's the only way. And I know your tendencies are hoping that perhaps a little bit ... you know, it won't work. It is *this* and it is *this*, and the only relation is *that*. It's the *only* way. It does not go up like that; and this is, the continuation of subjectivity will *never* get you Objectivity—never. It's not in it ... not in the cards. There is no negativity in Objectivity; it's always subjective, and Objectivity is a non-subjective kind. How can it be. You cannot get it out of subjectivity. It has to come from Above. The introduction of that what I create as 'I' in the image of God, *that* will give me Objectivity. And I say it: That what now wishes to receive facts *as* they are, when the fact is what they are, *that* I can control. Because I can, for a moment eliminate all kind of influences on a fact. I can, for one moment really have a mind function in an Objective sense; and when that takes place, that what is at that moment an impression becomes an absolute fact reaching, now, that what I have created as if in the image of God; and not being real ... but it's bombarded by reality, and because of that it changes into a reality.

John: When you said *my* tendency, you were referring to a new person?

Mr. Nyland: Yes. Yah, you can definitely believe in the possibility of subjectivity improving, improving, improving and finally becoming Objective; only after you are as old as Methuselah you would reach it. When one becomes free, like an Obvyavatel, from life as it is so that life cannot tell you anything more—anything, you know it—*that*—and then maybe I'll go. I've said it before: The subject is ... not even God himself can tell an Obvyavatel, when he is a real cabinet maker, how to make a cabinet. If God comes around and He breathes over his shoulder, he says "Get out, I know better than you ever will."

John: Can I ask you another thing about that? What place does acquiring ordinary dexterities that you don't have now, what place does that have in...

Mr. Nyland: It simply gives you a facility of your body, a flexibility.

John: But only through mind...

Mr. Nyland: No thoughts of your mind.

John: ...*toward* that flexibility. Because the facility of the body is only meaningful in relation to the 'I' being able to...

Mr. Nyland: No, I think it is very useful on Earth.

John: I mean, from the point of view of a ... from Work.

Mr. Nyland: From the point of view of Work, it only establishes for the body a relationship that when the 'I' needs it as a servant, it is willing and it becomes destined to be able to do it. That's the only advantage. By itself, it has nothing to do with Objectivity. It's only an increase specificity of a center. It's only when the relationship is established between the two centers on the basis of that kind of an absolute fact, that then there is the possibility of something else entering. But that has to be done by means of something in my brain that says "I need this"; and then I create something for the time being 'as-if', but for me *then* that 'as-if' starts to have reality because I act in accordance, with that 'as-if,' as if it exists.

John: This weekend last and I was working on my cabin, I ... I had a taste of that. There were two days where I was working hard physically, uh, both ... and Jan and I were talking about it one evening: That almost at the same point in the evening we experienced a state of our bodies as being very relaxed, and we talked about that—as then how much easier it was to Work.

Mr. Nyland: It can happen when the rest of the body is already, uh, so little interested, even, in maintaining itself. The body may be tired, but does it not require as much energy to maintain it.

John: Uh-huh.

Mr. Nyland: So there is energy free and there is a looseness, when the body is tired, which need not be tied up to any expression of the feeling. So the freedom can also ... the feeling can already be separated.

John: There was. It was, uh, I felt much more essential for a couple of days in my relationships with the kids, and with Jan, and to myself; that there was something; there was more in ... on the surface than there normally is...

Mr. Nyland: Well, of course you know there are levels, and you can also go down a little deeper.

John: Uh-huh.

Mr. Nyland: You know, you can deepen your feeling. I mean, there are many different possibilities. Because in ordinary life Man Number Four belongs to that, and that will include emotionally certain things that one can say with feeling ... but not emotion, because it is still concerned with oneself; as soon as it becomes concerned with the outside world—either Mankind, or cosmologically of a different kind—*then* you change your feeling into an emotional state, and then it has a possibility—in that emotional state—of developing, uh, a Kesdjanian body of ‘Sol-La-Si’. If the accent of my feeling is not on me but it is on the outside world to start with, although it is still subjective ... but if it starts to affect me in my relation to what I call God and then make God the center of myself, *then* the accent is placed quite differently and then I become a part ... and I become just a unit for ... in the service of God in a higher Being, and that religious feeling will give the possibility of really an emotional state.

But, you see, that means that in that relationship I also get away from Earth so it includes, then, in that deeper emotional state an Impartiality. That is why a girl like Lee can understand that—if she understands feeling *with* Impartiality. That’s the difference in the emotional approach. It’s much easier intellectually, because one can understand it for oneself; since you can eliminate it out of an intellectual process and you say “Don’t enter into here” then it becomes pure, but if I have an emotional process, then to introduce into that an Impartiality, it’s always a question. But only when the emotional process is linked up with that what it is tied with on Earth ... tries to become Impartial to that.

John: By deep ... by really deepening that wish.

Mr. Nyland: By deepening. It’s a deepening within oneself. It’s the same as I say “So Above” ... “So Above, so below,” ‘It’ *is*.

[Tape person: The tape is ending. Mr. Nyland: Tape ending: that’s fine. Person: You have about 5-10 minutes. Mr. Nyland: That’s fine: 5 minutes.]

Fred: Is that what you do with your music sometimes?

Mr. Nyland: Yes. That’s why music is alive.

Fred: Uh-huh.

John: You know, Mr. Nyland, one can say that --[inaudible]-- about, uh, to me that I’m at a point in my life now with ... somehow there’s an opening-up of a subjective kind in an ordinary career or profession. I’m trying to stay involved and identified and attracted to do that, and yet for me

to sustain a lot of that involvement I have to almost believe that that has a value that I know ... another part of me knows is not there.

Mr. Nyland: It's all right. You have to learn how to become hypocritical.

Someone: Hm.

Mr. Nyland: It can be healthy. [laughter]

Fred: You mean hypocritical in a life sense—ordinary life sense.

Mr. Nyland: It belongs to the Earth! And as long as you can see it belongs to the Earth, it's quite all right.

John: I know that. Deep down I know that.

Mr. Nyland: Sure, that's right—you will only know it deep down. Because you've ... you'll live the effect of a great deal of these kind of professional relations, and you can't help it. It makes it hard, and therefore you have to apply whatever you know about Work when the profession is *not* there. Because with the profession, within that you may as well give up, than only at certain times—when you go to the washroom.

John: It makes it harder, but it makes it...

Mr. Nyland: That's what makes it harder. But you can imagine. If I become interested and I sit and stare myself blind on that what I have to do, I won't Work. But when I get up in the morning and have a breakfast and then, uh, nothing as yet that's important—and no involvement with my wife, or...

John: The logical ... the logical direction is ... if I were to take that in the logical direction I would ... I'd become a saint, though, and I'd... [Mr. Nyland laughs] And I mean in that sense. I mean...

Mr. Nyland: If you do—God bless, I shake hands with you. [laughter].

John: You know what I mean.

Mr. Nyland: I know! But, that will never take place, you know. I believe it is only a theoretical question.

John: What ... what did *you* do.

Mr. Nyland: With what.

John: In your life when ... many things that you've done as an ordinary person in your life.

Mr. Nyland: Sometimes Orage, of course, used the term 'tongue in your cheek,' but when Orage usually talked about literary men and writers, he said "A typewriter in your cheek." That is still

what has to be done. It is just like that, and no more. It all depends, how much value you attach to it. When you say “Sure, I can be nice”—that’s all, it doesn’t go deeper. You see what I mean. It doesn’t make a damn bit of difference. You say “Whoa, there goes a great man!,” what are you; you can tell “Go to hell, what do you know about it.” That is really ... the important is where one places one’s *own* life. If you allow it in the outside world, you’ll be caught. But you don’t have to be caught even if you’re in ... on the outside world. You know the rule of Vedanta? [tape runs off]

End of tape